



OVERTURE

für
Orchester und Orgel

componirt
von
E.W. DEGNER.

Partitur. 7 M. 50 Pf. netto. Orchesterstimmen. 9 M. netto. Orgelstimme. 1 M. 50 Pf. netto.
(Viol. 1, 2. Br. Vc. Cbass. je 60 Pf. netto.)
Vierhändiger Clavierauszug. 3 M. —

Aufführungsrecht vorbehalten.

Eigentum des Verlegers für alle Länder.
LEIPZIG, J. RIETER-BIEDERMANN.
Den Verträgen gemäß geschützt

2036 2037 2038 2039

A. F. Schöner, Leipzig

C. F. Schöner

Aufführungsrecht vorbehalten.

Anmerkung für den Dirigenten und Organisten.

In vorstehender Ouverture ist die Orgel vorzugsweise als Orchesterinstrument gedacht. Darum ist die Instrumentation der Orgelstimme abhängig von der des Orchesterpartes. Die angegebene Registrierung bezieht sich auf unten stehende Disposition der Concert-Orgel (Walker) im Stephaniensaal in Graz. Die verwendeten Register sind angeführt, damit bei Aufführung dieser Ouverture *dieselben* Register benützt, oder doch durch *ähnliche* ersetzt werden. Das volle Werk hat durchaus erst bei Buchstabe L einzutreten.

⊕ bedeutet: Register abstossen. (P) Pedal (I) I. Manual (II) II. Manual (III) III. Manual.

Das Zeitmass ist im Allgemeinen ein langsames.

Disposition der erforderlichen Register:

- I.) Principal 16' u. 8' Hohlflöte 8' Gambe 8' Gemshorn 8' Bordun 8' Dolce 8' Trompete 8' Cornett 8' Mixtur 8' Octave 4' Rohrflöte 4' Gemshorn 4' zwei Quinten, Octave 2'
- II.) Bordun 16' Flötenprincipal 8' Quintatön 8' Acoline 8' Vox coeleste 8' Oboe 8' Traversflöte 4' Fugara 4' Piccolo 2'
- III.) Geigenprincipal 8' Concertflöte 8' Clarinette 8' Liebl. Gedeckt 8' Harmonika 8' Flauto dolce 4'
- Pedal: Gedecktbass 16' Violon 16' Subbass 16' Principalbass 16' Octavbass 8' Violoncello 8' Quintbass 10 $\frac{2}{3}$ ' Octave 4' Posaune 16' Trompete 8' Clairon 4'
- Coppel: I. z. P. | II. z. P. | III. z. P. | II. z. I. | III. z. I. | III. z. II. | Schwellwerk für das III. Manual.

III. Manual:
Liebl. Gedeckt 8'.
II. Manual:
Acoline 8' Vox coeleste 8'
I. Manual:
Volles Hauptwerk.
Pedal:
Gedeckt 16' Violoncell 8'.

Ouverture.

E. W. Degner.

Adagio non troppo.

Manual. *pp*

Pedal. *pp*

III. 3 5

III. 5

Clar.

II.

pp

(P) (Principal 16' Violon 16' Subbass 16'
Octavbass 8' Quintbass 10 $\frac{2}{3}$ Posaune 16')

Viol.

A

Allegro (moderato.)

Trpt.

ff

ritard.

Coppel: I. z. P.

(I.) Φ Cornett 8'
Mixture 8'

(I.) Φ Principal 16'

Quart.

(P) Φ Octavbass 8'
Posaune 16' Quintbass 10 $\frac{2}{3}$

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II. (I.) Φ Trompete 8' *B poco a poco stringendo* Fl. Ob.

III. $\frac{2}{3}$ $\frac{3}{5}$ *dolce* $\frac{2}{4}$ $\frac{1}{4}$ Vla. Vl.

(I.) Cornett 8' *f* I. (P.) Octavabassa 8'

(P.) Quintbass 10 $\frac{2}{3}$ '

(I.) Mixtur 8' *animato* (II.) Bordun 16' (II.) Flötenprincipal 8' (II.) Quintatön 8' (II.) Salicional 8' (II.) Traversflöte 4'

(I.) Principal 16'
Trompète 8'

5

(II.) Fugara 4' (II.) Piccolo 2' Coppel: II z.I. (P.) Quintbass 10 $\frac{3}{8}$ ' Octavbass 8'

Subbass 16' Violon 16'
Principal 16'

D

VI.

(II.) Bordun 16' Quintatön 8'

Piccolo 2' Fugara 4'

I. Manual vollst. abstossen VI.

(III.) Concertflöte 8'

III. (I.) Bordun 8' Dolce 8'

II.

II.

I z.P.

p

(III.) Concertflöte 8' Liebl. Gedeckt. 8'

VI.

(III.) Harmonika 8'

ritard.

(II.) Flötenprincipal 8'

Coppel: III z. II.

(II.) Traversfl. 8' Salicional 8'

pp

The image displays two pages of a musical score. The first page is titled "Tranquillo." and features a piano introduction in 6/4 time, marked "p dolce". It includes staves for the piano, a vocal line (II. Vox coeleste 8'), and a cello part (Coppel: I. z. P.). The second page continues the "Tranquillo." section with a piano part (II. Vox coeleste 8') and a cello part (Coppel: II. z. I.). The tempo then changes to "Allegro moderato, poco a poco stringendo." in 4/4 time, featuring a piano part (I. Bordun 8'), a cello part (Coppel: I. z. P.), and a concert flute part (F(III.) Concertfl. 8'). The score includes various musical notations such as notes, rests, and dynamic markings like "ritard." and "a tempo".

The musical score is for a piece titled "Coppel: I. z. P." It is written for a piano (p) and features a treble and bass staff. The key signature is one sharp (F#). The tempo is marked "p a tempo". The score includes a "ritard." (ritardando) marking. The piece is in 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system of the musical score for 'Der Schwanenreiter' features three staves. The top staff is for the (I) Bordun 8', which plays a sustained chord. The middle staff is for the (I) Hohlflöte 8', which plays a melodic line with various ornaments and fingerings. The bottom staff is for the (I) Gemshorn 8', which plays a melodic line with various ornaments and fingerings. The score includes a crescendo marking and a first ending bracket for the Hohlflöte and Gemshorn parts.

Principal 8'
(I) Gambe 8' 5 3 4
Principal 16'
(I) Octav 4' 5 4 3 1
(I) Cornett 8'
Gemshorn 4' Quinten
(I) Rohrfl. 4' Octave 2'

sempre cresc.

(P) Octavbass 8'
(P) Principal 16'
(P) Quintbass 10 2/3

First system of the musical score. It features three staves: a treble staff with a key signature of two flats (B-flat and E-flat) and a common time signature, and two bass staves. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 2, 1, 1, 2, 3). The first bass staff contains a line of chords, some with fingerings (e.g., 2, 4, 1, 5, 2, 1, 4, 3). The second bass staff contains a line of single notes. The system concludes with the instruction *dimin. e rall.* and the part name *(I.) Cornett 8'*.

(I.) Φ Principal 16'
Octave 2

Viol.

Φ Coppel: Lz. P.

(P.) Quintbass 10 $\frac{2}{3}$ ' (P.) Φ Quintbass 10 $\frac{2}{3}$ ' Violon 16'
Octavbass 8' Octavbass 8'

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Tranquillo.

a tempo *ritard.* *a tempo*

(P) Principal 16' Subbass 16'

VI.

♩ I Manual vollst. abstossen.

Coppel: II. z. P.

(II) Salicional 8'

Clar. (I) Bordun 8' Dolce 8'

(I) Hohlflöte 8'

(I) Gemshorn 8' Gambe 8'

Coppel: I. z. P.

p cresc.

(P) Violon 16' Subbass 16'

(I) Principal 8' Rohrflöte 4'

I 1) Principal 16' Cornett 8' Mixtur 8'

(P) Principal 16'

(P) Octavbass 8' Quintbass 10 $\frac{2}{3}$ '

(II) Bordun 16' Salicional 8'

(I) Octave 4 u. 2. Quinten.

(III) Concertfl. 8' Fl. dolce 4' Liebl. Gedeckt 8'

III.

II.

(P) Principal 16' Violon 16' Quintbass 10 $\frac{2}{3}$ ' Octavbass 8'

Coppel: I. z. P.

♩ I. vollst. abstossen.

Vla.

♩ Coppel: III. z. II.

(P) ♩ Subbass 16'

I.) Bordun 8'
Dolce 8'

Tranquillo.

II.) Bordun 16'
Salicional 8'

Coppel: II. z. I.

dolce

K

Coppel: I. z. P.

VI.

Coppel: III. z. II.

ritard.

Coppel: ♩ I. z. P.

II.) Salicional 8'

III.

II. p

a tempo

Andante.

I.

Coppel: ♩ II. z. I.

(P) Subbass 16'

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(I.) Hohlflöte 8' (I.) Gemshorn 8' (I.) Gambe 8' (I.) Principal 8' (I.) Principal 16' Octave 4' *volles Werk*

cresc.

I.

(P.) Violon 16' (P.) Principal 16' (P.) Octavbass 8' (P.) Quintbass 10²/₃

poco animato